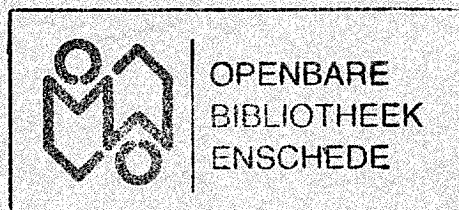


JOHN MAYER BATTLE STUDIES



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JOHN MAYER BATTLE STUDIES

Immediately following the release of John Mayer's *Battle Studies*, the buzz began that the seven-time Grammy-winning artist had another bulletproof hit on his hands. "*Billboard* Top 200 Chart" confirmed that *Battle Studies*, Mayer's fourth studio album, reached the highest chart position in the U.S. after a release week that catered to fans and focused on performance. *Billboard* magazine called *Battle Studies* "the best and most adventurous of his four studio albums."

Battle Studies incorporates the warmth, melodies, and simplicity of '70s and '80s California rock and pop. The album is a confessional, relaxed, and liberated album recorded in a private home in California, where Mayer lived and worked over the course of six months before wrapping at the famed Capitol Studios in Los Angeles. The album was co-produced by Mayer and Steve Jordan and released in November 2009 by Columbia Records.

Since his acclaimed debut in 2001, with *Room for Squares*, each release has earned Mayer additional accolades. Through 2003's *Heavier Things*, his work with John Mayer Trio in 2005, 2006's *Continuum*, and now, *Battle Studies*, Mayer has established himself as a musician and collaborator who exceeds genre boundaries. The guitarist, vocalist, and songwriter has earned seven Grammy Awards and sold over 12 million albums worldwide.

In May 2007 *Time* magazine placed Mayer on their "Time 100" list of the most influential contemporary thinkers, leaders, artists, and entertainers. For two consecutive years, *Rolling Stone* magazine featured Mayer on the cover of their annual "Guitar" issue—first with the May 2008 "Living Guitar Legends" issue and then as part of February 2007's "Guitar Heroes" roundup, showcasing Mayer with peers and icons alike.

Pairings with a range of artists is a defining trait of the musician whose collaborative streak is well known. From rock to blues, hip-hop to jazz to country, Mayer has performed and/or recorded with Eric Clapton, B.B. King, Buddy Guy, T-Bone Burnett, Herbie Hancock, the Dixie Chicks, Jay Z, Alicia Keys, and Taylor Swift. In 2005 Mayer famously toured and recorded with power players Pino Palladino and Steve Jordan as John Mayer Trio, whose live album, *Try!*, featured searing blues and rock.

As on *Continuum*, Mayer again took the helm as the co-producer of *Battle Studies* and crafted what is arguably one of the best rock albums of this century. The consistency with which Mayer combines word craft and melody has earned him rarefied status in popular culture as a genuine and respected songwriter and musician.

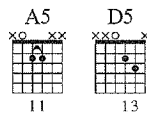
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HEARTBREAK WARFARE

Words and Music by
John Mayer

Intro
Moderately ♩ = 100



A5 Riff A
(Strings, talking) 7 sec.
Gtr. 1 (clean)

mf
w/ fingers
*w/ delay
let ring

** w/ bar -----|

w/ bar -----|

let ring -----|

TAB

14 17 (17) (17) (17) 14 17 (17) (17) (17)

0 0

*Set for dotted eighth note regeneration w/ 3 repeats.

**Set bar to remain horizontal to floor and quickly hit w/ open hand.

Dsus2

End Riff A

let ring -----|

w/ bar -----|

let ring -----|

w/ bar -----|

let ring -----|

w/ bar -----|

let ring -----|

w/ bar -----|

17 (17) (17) (17) 17 (17) (17) (17)

0 14 0 14

Verse

Gtr. 1: w/ Riff A (2 times)

A5

1. Light - ning strike ____ in - side my chest ____ to keep ____ me
2. Drop his name, ____ push it in ____ and twist ____ the

Dsus2

A5

up at night. ____ Dream of ways ____
knife a - gain. ____ Watch my face ____

Dsus2

to make ____ you un - der - stand ____ my ____ pain. ____
as I ____ pre - tend ____ to feel ____ no ____ pain, ____ pain, ____ pain. }

Chorus

Gtr. 1: w/ Riff A (2 times)

A5

Clouds of sul - fur in ____ the air, ____ bombs are fall - ing ev - 'ry - where; ____ it's

Dsus2 A5

heart - break ____ war - fare. ____ Once you want it to ____ be - gin, ____

Dsus2

no one real - ly ev - er wins ____ in heart - break ____ war - fare. If you want ____

F#m Asus2

____ more love, ____ why don't you say ____

Gtr. 1

let ring - w/ bar - let ring - w/ bar -

*T

2 4 2 (2) (2) (2) 0 2 4 (4) (4) (4)

*T = Thumb on 6th string

Dmaj7 D5 Dmaj7 F#m

____ so? ____ If you want ____ more love, ____

let ring - w/ bar - let ring - w/ bar - let ring - w/ bar -

T

0 2 2 (2) 3 0 2 (2) 4 2 (2) (2) (2)

Asus2 Dmaj7 D5 1. Dmaj7

____ why don't you say so? ____

let ring - w/ bar - let ring - w/ bar - w/ bar -

0 2 4 (4) (4) (4) 0 2 2 (2) 3 0 2 (2) (2)

2.

Dmaj7

Guitar Solo

Fmaj7

Musical staff with lyrics: Just say so.

Gtr. 2 (dist.)

Musical staff for Gtr. 2 (dist.) with notes 17, 19, 20 and dynamic markings *mf*, w/ fingers, w/ bar.

Gtr. 1

Musical staff for Gtr. 1 with notes (3/2), 0, 2/2, (2/2), 8, 7, 9 and performance instructions like *let ring*, *w/ bar*, and *-1/2*.

Cmaj7

Fmaj7

F6

Musical staff with notes 16, (16), 17, 20, 18, 17, 18, 17 and performance instructions like *grad. dive*, *w/ bar*, and *-1*.

Musical staff with notes 0, 2, 3, 4, 0, 2, 2, 2, 0, 8, 7, 9, 7, 7 and performance instructions like *let ring* and *sim.*

Cmaj7 Fmaj7 F6

w/ bar w/ bar

(17) (17) 17 20 22 22 17 17 19 0

0 2 3 4 0 2 0 2 0 8 7 9 7 7 8 7

Cmaj7 Fmaj9 Cmaj7 G5

w/ bar w/ bar w/ bar w/ bar let ring

19 17 20 17 20 17 15 13 12 10 19 19 (19) 17 17 19 17 19 17 14 12 10

let ring

0 2 3 4 0 2 2 2 0 8 7 9 8 0 2 3 4 0 3

Bridge
F Fmaj7 F6

How come the on - ly way to know _____ how high — you get me — is to

let ring

(10)

let ring

8 7 8 10 8 9 8 7 8

Gtr. 2 tacet
G G7 G6 F Fmaj7

see how far I fall? God on - ly knows how much I'd love

Gtr. 1

let ring

F6 G

you if you let me, but I can't break through it all. It's a heart,

let ring

A5

Gtr. 3 (dist.)

heart - break.

(Heart.)

(Heart.)

Gtr. 4 (dist.) *pp* *f*

Gtr. 1 *divisi*

*Vol. swell

Verse

Gtr. 1: w/ Riff A (2 times)

Gtr. 4 tacet

A5

Rhy. Fig. 1

3. I don't care if we don't sleep at all to - night; let's just

D5 A5

fix this whole thing now. I swear to God we're gon - na get

D5 End Rhy. Fig. 1

it right if you lay your weap - on down.

Chorus

Gtr. 1: w/ Riff A (2 times)
Gtr. 3: w/ Rhy. Fig. 1

A5

Red wine and Am - bi - en, you're talk - ing shit a - gain. It's

D5 A5

heart - break war - fare. Good to know it's all a game.

D5

Dis - ap - point - ment has a name; it's heart - break, heart - break.

Outro

Gtr. 3: w/ Rhy. Fig. 1
A5

D5

It's heart - break war - fare.

Riff B

*Gtr. 1

It's heart - break war - fare.

End Riff B

It's heart - break war - fare.

*Two gtrs. arr. for one (till end)

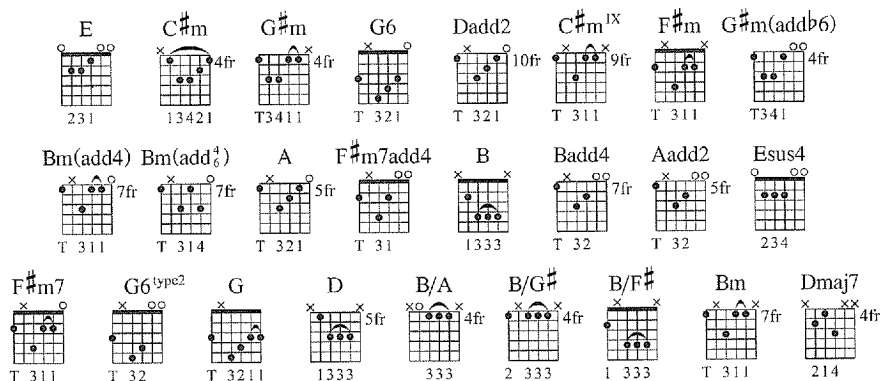
Repeat and fade

Gtr. 1: w/ Riff B
A5 D5

It's heart - break war - fare.

ALL WE EVER DO IS SAY GOODBYE

Words and Music by
John Mayer



Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Bb-Eb

Verse

Moderately slow ♩ = 64 (♩ = $\frac{3}{4}$)

E C#m G#m

*Gtr. 1 (acous.)
mf

1. Just when I had you off my head, your

*Strum primarily w/ downstrokes throughout.

G6 Dadd2 C#mIX F#m

sim.

voice comes thrash - ing wild - ly through my qui - et bed.

E C#m G#m(addb6)

Rhy. Fig. 1

You say you want to try a - gain, but I've

Bm(add4) Bm(add4) Bm(add4) A E

End Rhy. Fig. 1

tried ev - 'ry - thing but giv - ing in.

Pre-Chorus

F#m7add4

B

Why you wan - na break my heart a - gain? _____

*Gtr. 2 Riff A End Riff A

T 11 9 10 12 12

A

B

*Kybd. arr. for gtr.

Gtr. 2: w/ Riff A

F#m7add4

B

Why'm I gon - na let you try _____ when

Chorus

E

C#m

F#m7add4

Rhy. Fig. 2

Voc. Fig. 1

all we ev - er do _____ is say _____ good - bye? _____ Oh, all _____

Badd4

Aadd2

E

Esus4 E

_____ we ev - er do _____ is say _____ good - bye. _____

F#m7add4

All we ev - er do _____ is say _____ good - bye. _____ Oh, all _____

To Coda

Badd4

Aadd2

End Rhy. Fig. 2

E

Esus4 E

_____ we ev - er do _____ is say _____ good - bye. _____

End Voc. Fig. 1

Verse

E C#m G#m(addb6)

2. I bought a tick - et on a plane, and

G6 Dadd2 C#mIX F#m7

by the time it land - ed, you were gone a - gain.

Gr. I: w/ Rhy. Fig. 1

E C#m G#m(addb6)

I love you more than songs can say, but I

D.S. al Coda

Bm(add4) Bm(add4) Bm(add4) A E

can't keep a - run - ning af - ter yes - ter - day. So...

⊕ Coda

Bridge
G6 type2

E Esus4 E

We say good - bye. We say

Aadd2 E Esus4 E

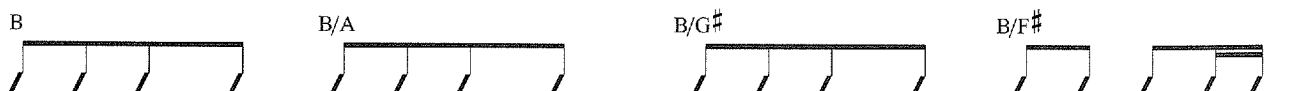
good - bye. We say good - bye.

Guitar Solo

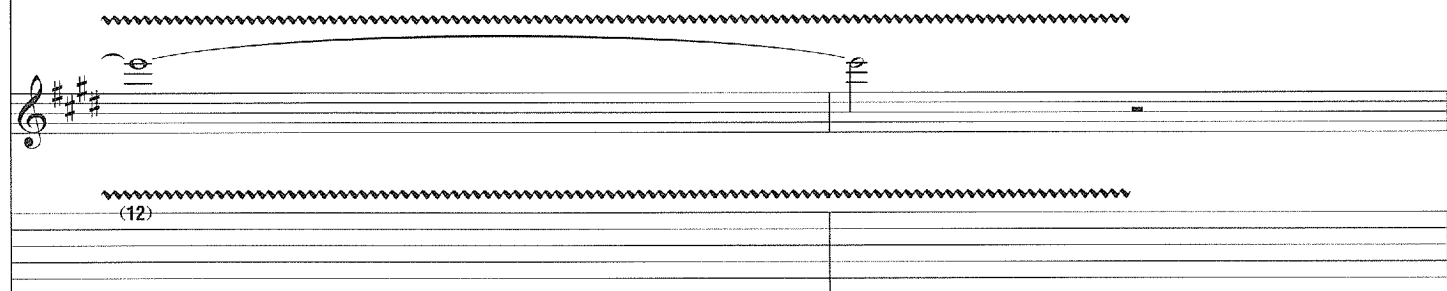
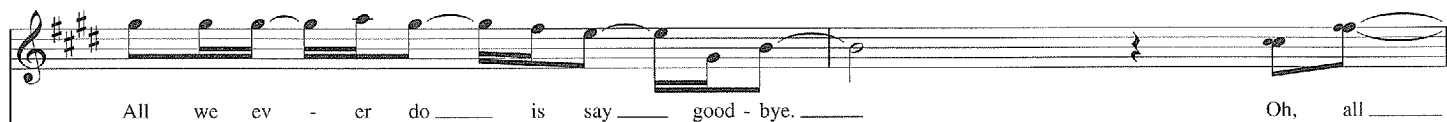


Gtr. 3 (elec.)





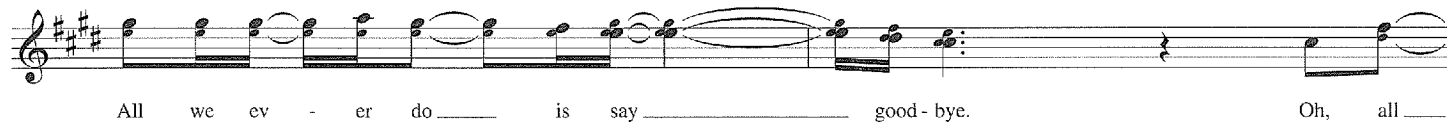
Chorus



Gtr. 2 tacet



F#m7add4



Badd4

Aadd2

E

Esus4

E

*

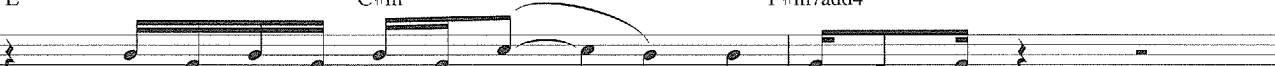


*Straight sixteenths

w/ Voc. Fig. 1
Gtr. 1: w/ Rhy. Fig. 2
E

C#m

F#m7add4



Badd4

Aadd2

E

Esus4 E



F#m7add4

All we ev - er do is say _____ good - bye. _____

Badd4 Aadd2

E Esus4 E

Gr. 1

All we ev - er do is say _____ good - bye. _____

Gr. 3

w/ slide

12

Outro

G6 Dmaj7 E Esus4 E

12 / 14 15 14 12 12 / 14 7 9 12

G6 Dmaj7 E Esus4 E

12 / 14 15 14 12 12 / 14 7 9 12

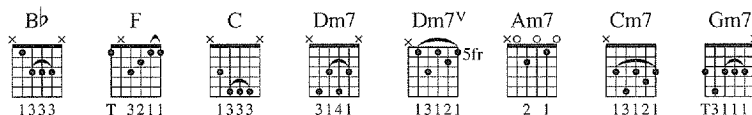
G6 Dmaj7 E

rit.

14 15 14 12 12 / 14 12 14 / 16

HALF OF MY HEART

Words and Music by
John Mayer



Intro
Moderately $\text{♩} = 120$

Gtr. 4 (acous.)
B \flat Rhy. Fig. 1
mp
Riff A1

Gtr. 3 (elec.)
mf
w/ dist.
8 5 8

Gtr. 2 (elec.)
mf
w/ clean tone
w/ fingers
let ring throughout

Gtr. 1 (elec.)
Riff A
mf
w/ clean tone
let ring ----- let ring ----- let ring ----- let ring -----

B \flat F C
End Rhy. Fig. 1
End Riff A1

B \flat F C
End Riff A
sim.

Dm7 Bb

(5) 8 (8) (8) 6 7 5 7

2 2 3 3 3 3 3 3 3 3 3 3

5 0 5 5 3 0 3 1 3 0 1 3 0 1 3 0

Verse

Gtr. 1: w/ Riff A (2 times)
 1st time, Gtr. 3 tacet
 2nd time, Gtr. 3: w/ Fill 1
 Gtr. 4: w/ Rhy. Fig. 1 (2 times)

*Bb

F

C

Dm7

1. I was born in the arms of i - mag - i - nar - y
 2. I was made to be - lieve I'd nev - er love some - bod - y

Gtr. 2 Rhy. Fig. 2

1 1 1 1 1 1 2 2 2 3 3

*Chord symbols reflect basic harmony.

Fill 1
 Gtr. 3

(10)

1st time, Gtr. 2: w/ Rhy. Fig. 2
2nd time, Gtr. 2: w/ Rhy. Fig. 2 (1st 3 meas.)

B \flat F C B \flat F C

— friends;
— else.

free to roam, — made a home —
Made a plan, — stay the man —

End Rhy. Fig. 2

The image displays a musical score for guitar 2, featuring two systems of music. The first system includes a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style, with lyrics "friends;" and "else." under the first measure, and "free to roam, — made a home —" and "Made a plan, — stay the man —" under the subsequent measures. The second system shows a more complex melodic line with a key signature change to two flats (B-flat and E-flat) and a common time signature. The lyrics "free to roam, — made a home —" and "Made a plan, — stay the man —" are repeated. Below the staff, a fretboard diagram is provided, showing the fret positions for the notes in the melody. The diagram is divided into two sections, corresponding to the two systems of music. The first section shows fret positions 1, 1, 1, 3, 1, 1, 2, and the second section shows 2, 1, 2, 2, 1, 2, 2. The fret positions are indicated by numbers 1 through 5, with a 0 representing the open string.

2nd time, Gtr. 2: w/ Fill 2

Dm7 Bb F C

out of ev - 'ry - where I've _____ been. Then _____
who can on - ly love him - self. Lone -

Pre-Chorus

Gtr. 4

Bb F C

— you come crash - ing in — like the real — est thing —
— ly was the song I sang — till the day — you came, —

Gtr. 2

3 3 1 3 3 3 3 3 1 2 3 3 2 3 2 2 0 2 2 0 2

Gtr. 1

let ring — let ring — let ring —

1 3 0 1 3 0 1 3 0 3 5 0 3 5 0

FIG. 2
Gtr. 2

Dm7 Bb

and Try'n' my best to un-der-stand
show - ing me an - oth - er way,

let ring ----- *sim.*

F C

all that your love can bring.
and all that my love can bring. Oh,

Gtr. 1: w/ Riff A (1 1/2 times)
Gtr. 4: w/ Rhy. Fig. 1 (1 1/2 times)
Bb F

Half of my heart's got a right mind to tell you that I

End Rhy. Fig. 3

2 1 2 2 2 2 3 | 3 3 3 3 3 3 3 2 | 2 2 3 3 3 3

20

1. F Rhy. Fig. 4 C Dm7^v B \flat F C Dm7^v B \flat End Rhy. Fig. 4

Gtr. 3

Gtr. 2

Gtr. 1 Riff B End Riff B

let ring ----- let ring ----- let ring ----- let ring ----- let ring ----- let ring ----- let ring ----- let ring -----

2. Gtr. 1: w/ Riff B Gtr. 4: w/ Rhy. Fig. 4 F C Dm7 B \flat F C Dm7 B \flat

With half of my heart. _____ Your faith _____

Gtr. 3

Gtr. 2

Bridge

Gtrs. 2 & 3 tacet

F

Am7

Cm7

Gtr. 4

is strong — but I can on - ly fall short for so
(Ah.)

****Voc. Fig. 1**

Gtr. 5 (elec.)

mf
w/ clean tone

*T

let ring -----

*T = Thumb on 6th string.

**Refers to upstemmed notes only.

Gm7

F

Am7

End Voc. Fig. 1

long. Down the road, — lat - er on, — you will

let ring -----

Bkgd. Voc.: w/ Voc. Fig. 1

Cm7

Gm7

Gtr. 5 tacet

Bb

hate that I nev - er gave more to you — than — half of my heart, —

let ring -----

*C

but I can't stop lov - ing you. (I can't stop lov - ing you. I

let ring ----- let ring -----

(2) 1 2 0 3 0 3 0 3 | 2 0 1 2 0 2 2 | 0 2 1 0 1 2

*Bass plays E.

B \flat **C

can't stop lov - ing you. I can't stop lov - ing you.) I can't stop lov - ing you

let ring -----

3 3 1 3 3 1 | 3 3 1 3 3 1 | 2 0 2 1 0 2 0 2

**Bass plays E.

Interlude

Gtrs. 1 & 3: w/ Riffs A & A1

Gtr. 4: w/ Rhy. Fig. 1

B \flat

F

C

Dm7

with half of my, half of my heart, oh,

Rhy. Fig. 5

Gtr. 2

0 2 1 2 | 1 1 1 3 1 1 1 2 3 1 2 | 2 1 3 1 1 3

Outro-Chorus

Gtr. 1: w/ Riff A (till end)

Gtr. 2: w/ Rhy. Fig. 3

Gtr. 4: w/ Rhy. Fig. 1 (till end)

B \flat

F

C

half of my heart. Half of my heart's got a real

End Rhy. Fig. 5

1 1 1 1 1 1 1 2 | 2 1 2 2 3 1 2 0 3 1 3

The musical score for "Good Imaginations" is presented in two systems. The first system shows the vocal melody in G major, with lyrics "good i - mag - i - na - tion, half of my heart's _ got you. _____ Half of my heart's _ got a right". The melody is accompanied by guitar chords: Dm7, Bb, F, C, Bb, F, and C. The second system shows the guitar accompaniment for the third guitar part (Gtr. 3), which includes a melodic line with a wavy line indicating a tremolo effect, and a bass line with a wavy line indicating a tremolo effect. The score is written in 4/4 time.

mind to tell you that half of my heart won't do.

The musical score for "Wedding Ring" is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of two flats (Bb, F, C) and a 4/4 time signature. The lyrics are: "Half of my heart is a shot - gun wed - ding to a bride with a pa - per ring." The second system shows the guitar accompaniment (Gtr. 3) in treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The third system shows the guitar accompaniment in bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

[illegible]

B \flat F C Dm7

And half of my heart — is the heart — of a man — who's nev - er

6 0/11/13 13 15 13

B \flat F C w/ Bkgd. Voc. ad lib (till end) B \flat F C

tru - ly loved an - y - thing. — Half of my heart, —

(13) 15 13

Dm7

Bb

F

C

oh, _____ half of my heart. _____

Gtr. 2

2 1/2 3 1/3 3 | 3/3 2/3 1/3 3 1/3 2/3 3 1/2 | 2 1/2 2 2 1/2 2 1/2 2

Begin fade

Bb

F

C

Dm7

Bb

F

C

Half of my heart, _____ oh, _____ half of my heart. _____

Fade out

Bb

F

C

Dm7

Bb

F

C

Half of my heart, _____ oh, _____ half of my heart. _____

WHO SAYS

Words and Music by
John Mayer

Moderately, in 2 $\text{♩} = 92$

Verse

(Drums) Dsus2 G D/F#

1. Who says I can't get stoned, _
3. Who says I can't get stoned, _

Gtr. I (acous.)
mf
w/ fingers
let ring throughout

**T T

TAB

*Throughout song, execute beats 2 and 4 by hitting muted string w/ R.H. thumb while simultaneously flicking in downward motion w/ index finger.
**T = Thumb on 6th string.

Em7 A A#7 Bm7

turn off the lights and the tel - e - phone? _ Me in my
call up a girl that I used to know? _ Fake love my for an

TAB

E7 G A Dsus2

house a - lone. _ Who says I can't get stoned?
ho - ur or so. _ Who says I can't get stoned?

T

TAB

Verse

Dsus2

G

D/F#

2. Who says I can't be free from
4. Who says I can't take time,
5. Who says I can't get stoned,

Em7

A

A#°7

Bm7

all of the things that I used to be? _____
meet all the girls in the coun - ty line? _____
plan a trip to Ja - pan a - lone? _____

Re - write my _____
Wait on fate to send _____
Does - n't mat - ter if I _____

To Coda

E7

G

A

Dsus2

his - to - ry. _____
a sign. _____
e - ven go. _____

Who says I can't be free?
Who says I can't take time?
Who says I can't get stoned?

Chorus

G

D/F#

It's been a long _____
night _____ in New York

2nd time, Gtr. 1: w/ Rhy. Fill 1

A

Gsus2

Cit - y. It's been a long night

*Pull off to bottom note while flicking top note.

2nd time, Gtr. 1: w/ Rhy. Fill 2

D/F#

A

in { Bat - on Rouge. Aus - tin, too.

Gsus2

D/F#

A#°7

I don't re - mem - ber you look - ing an - y bet - ter.

Rhy. Fill 1

Gtr. 1

Rhy. Fill 2

Gtr. 1

1.
Bm7 Em7

But then a - gain, — I don't re - mem - ber you. —

2.
A Asus4 Em7

then a - gain, — I don't re - mem - ber you. —

strum w/ thumb

Interlude

A Asus4 A G Asus4 A

Dsus2 G D/F#

A Gsus2

T

D/F# A Gsus2

T T

D/F# A#o7 Bm7

T

Em7 A Asus4 D.S. al Coda

strum w/ thumb

⦿ Coda

Mm. It's been a long

Chorus

G D/F# A

night in New York Cit - y.

Gsus2 D/F#

It's been a long time since twen - ty - two.

A G

I don't re - mem -

D/F# A#07 Bm7

- ber you look - ing an - y bet - ter. But

PERFECTLY LONELY

Words and Music by
John Mayer

Intro

Moderately $\rho = 96$

Gtr. 2 (dist.)

Gtr. 2 (dist.)

mf
w/ fingers

TAB

Gtr. 1 (clean)

Gr. 1 (clean)

mf
let ring throughout

*T

T
A
B

*T = Thumb on 6th string; throughout song; Ctr. 1 frets all notes on 6th string w/ thumb.

Dm

G

C

F

The image shows a page of guitar sheet music for the song "The Sound of Silence" by Simon & Garfunkel. The page is divided into two main sections: a guitar part and a bass part. The guitar part is written on a treble clef staff, and the bass part is written on a bass clef staff. The guitar part includes a complex melody with many accidentals and a "let ring" instruction. The bass part provides a steady accompaniment. The sheet music is for a standard guitar tuning (E2-A2-D3-G3-B3-E4).

Dm G Gsus4 G *sva*

(13) 15 15 13 15 (15) 10 (10) 8 10 8 10 20 20 20 (20)

1 1 1 5 10 10 10 10 3 3 3 3 3
2 2 2 5 12 12 12 12 3 3 3 3 3
3 3 3 5 10 10 10 10 4 4 4 4 4
1 1 1 5 10 10 10 10 5 5 5 5 5
10 10 10 10 3 3 3 3 0

Verse C F Gtr. 2 tacet

1. Had a lit - tle love ____ but I spread it ____ thin.

sva

(20)

3 5 3 5 7 1 1 1 1 1 5 5
5 5 5 5 5 1 1 1 1 1 5 5
5 5 5 5 5 1 1 1 1 1 5 5
1 1 1 1 1 5 5 5 5 5 5 5

Dm G

Fall - ing in her arms ____ and out a - gain. ____

Gtr. 1

10 10 10 10 3 3 3 3 3 5 5 5 0
10 10 10 10 4 4 4 4 4 5 5 5 0
10 10 10 10 5 5 5 5 5 5 5 5 0
10 10 10 10 3 3 3 3 3 5 5 5 0

C F

Made a bad name for my game 'round ____ town;

Dm G Gsus4 G

tore out ____ my heart and shut it down.

Pre-Chorus

C F

Noth - in' to do, ____ no - where to be; ____

Dm G

a sim - ple lit - tle kind of free. ____

Dm G Gsus4

ly. _____ I'm per - fect - ly

End Rhy. Fig. 1

Em7 Am

lone - ly, _____ yeah, _____ 'cause I

To Coda 1 \oplus
To Coda 2 \oplus

Dm7 G Gsus4

don't be - long _____ to an - y - one _____ and no - bod - y be - longs to me. _____

Gtr. 2

Gtr. 1 Rhy. Fill 1 End Rhy. Fill 1

C

13 12 10 13 13 12 14

14 12 10 12 12 14

Dm

13 12 10 13 10 12 12

14 12 10 12 12 12

semi-harm.

Verse

Gtr. 2 tacet

C

2. I see my friends _ a - round from time to time,

F

Gtr. 3 (clean)

mp

Gtr. 1

Dm G

when their ____ la - dies let 'em slip ____ a - way. _____

C F

And when they ask me how I'm do - in' with mine,

Dm G Gsus4 G

this is al - ways what I say: _____

w/ pick & middle finger -----|
let ring -----|

1 1 7 5 3 7 5 4 5 4 5

10 10 9 10 9 12 12 10 3 3 4 5 5 5 4 5

Pre-Chorus C F

Noth - in' to do, _____ no - where to be; _____

w/ pick & middle finger
let ring -----| let ring -----|

5 5 7 8

3 3 6 7 7 1 1 1 1 2 3 3 1 2 3 1 2 3

Dm G

a sim - ple lit - tle kind of free. _____

sim.

5 7 4 5

Em Am

Noth - in' to do, _____ no one to be. _____

9 8 7 5 7 5 7 0

Dm7 G Gsus4

Is it real - ly hard to see _____ why I'm per - fect - ly lone -

⌘ Coda 1

Gsus4 G Bridge Am

- bod - y be - longs to me. ____ And this is not to say _____

Gtr. 1

C/E F G Gsus4

there nev - er comes _ a day. ____ I'll take my chanc - es and start ____ a - gain. ____

Am C/E

And when I look ___ be - hind ___ on all ___ my young - er times, ___

F Fm

I'll have to thank ___ the wrongs ___ that led me to a love ___ so strong. ___

Gr. 4 (dist.)

f
w/ Leslie effect

Gr. 1

Guitar Solo

Gr. 1: w/ Rhy. Fig. 1 (2 times)

C F

Gr. 4

Dm G Gsus4

C F

D.S. al Coda 2

Coda 2

Gtr. 1: w/ Rhy. Fill 1

Dm G Gsus4

I'm per - fect - ly lone -

Sva

Gsus4

bod - y ____ be - longs... That's the

Gtr. 2

Outro

Gtr. 1: w/ Rhy. Fig. 1 (till end)

C F

way, that's the way, that's the way that I ____ want it. ____ That's the

Gtr. 2

Gtr. 5 (dist.)

mf

Lead voc tacet

Dm G Gsus4

way, that's the way, that's the way that I ____ want it. ____ That's the

(15) 15 (15) 13 15 15 13 12 14 13 12 14 15

Gtr. 5 tacet

C F

way, that's the way, that's the way that I ____ want it. ____ That's the

Gtr. 2

13 12 10 13 12 14 16 16

Dm G Gsus4

way, that's the way, that's the way that I ____ want it. ____ That's the

13 16 16 16 16 16 16

Begin fade

C F

way, that's the way, that's the way that I _____ want it. _____ That's the

Gtr. 2

Gtr. 5

13 16 16 16 13 14 16

15 15 13 16 13 13 16 13 14

Dm G Gtr. 5 tacet Gsus4

way, that's the way, that's the way that I _____ want it. _____ That's the

16 16 18 18 13 13 13 13 15 13

13 14

C F

way, that's the way, that's the way that I _____ want it. _____ That's the

Gtr. 2 *8va*

(13) 15 13 15 20 (20) 15 13 15 20

Dm G Gsus4 *Fade out*

way, that's the way, that's the way that I _____ want it. _____ That's the...

Gtr. 2 *8va*

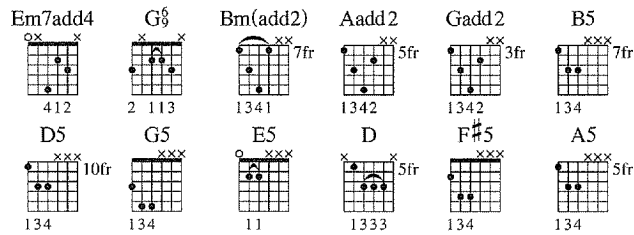
(20) 15 13 15 15 15 15 15

Gtr. 5

15 13 16 13 15 11 8 10 8 10 8 10 8 10 10

ASSASSIN

Words and Music by
John Mayer



Intro

Moderately slow ♩ = 80

N.C.

(Thumb piano)

Bm(add2)

mp
w/ fingers
let ring

TAB: 11 7 11 7

*Kybds. arr. for gtr.

Verse

Em9

Em7add4

Gtr. 1
(clean)

mp

w/ fingers

1. I work in the dead of night
ning light to find when the

Rhy. Fig. 1
Gtr. 2 (clean)
mp

TAB: 3 4 0 7 8 7

G⁶

Bm(add2)

roads are qui - et and no one is a - round
day is burn - ing the cur - tains and the wine

to track my
in a lit - tle white

TAB: 7 7 7

Aadd2

Gr. 2: w/ Rhy. Fig. 1

Em7add4

moves. Rac - ing the yel - low lights to find the gate -
room. No, I'm not a - lone. Her head is heav -

End Rhy. Fig. 1

is o - pen, she's wait - ing in the room; I just slip on -
y on me; she's sleep - ing like a child. What could I

G#

Bm(add2)

is o - pen, she's wait - ing in the room; I just slip on -
y on me; she's sleep - ing like a child. What could I

Pre-Chorus

Gr. 2: w/ Rhy. Fig. 1 (1st 2 meas.)

Aadd2

Em7add4

through. do? (Ooh, woh, ooh, woh, ooh, woh. You get in, Ooh,

Bm(add2)

Aadd2

Em7add4

you get done and then you get gone. You nev - er
woh, ooh, woh, ooh, woh. Ooh, woh, ooh, woh. Ooh,

Bm(add2)

Aadd2

Em7add4

Gr. 2: w/ Rhy. Fig. 1 (1st 2 meas.)

leave a trace or show your face; you get gone. Should - 've
woh, ooh, woh, ooh, woh. Ooh, woh, ooh, woh. Ooh,

Bm(add2) Aadd2 Gadd2

turned a - round and left be - fore the sun came up a - gain, but the sun came
 woh, ooh, woh, ooh, woh. Ooh, woh, ooh, woh. Ooh,

1. Lead Voc. tacet (next 5 meas.)

Aadd2 Bm(add2)

up a - gain. (Hey, hey, hey, hey. woh, ooh, woh. Woh, woh, ooh, woh.)

G⁶ Em7add4 Bm(add2)

Hey, hey, hey, hey. Woh, Hey, hey, hey, hey. woh, ooh, woh.)

G⁶ Em7add4 Bm(add2)

Hey, hey, hey, hey.)

2. Aadd2

2. In - to the morn up a - gain. woh, ooh, woh, ooh, woh.)

*Starting on beat 2, gradually depress bar till end of meas.

Chorus

Gtr. 1 tacet
2nd time, Gtr. 4: w/ Riff A (3 1/2 times)
2nd time, Gtr. 6: w/ Fill 1

B5

D5

G5

E5

Rhy. Fig. 2

*Gtrs.
3 & 4
(dist.)

mf

I was a kill - er, was the best they'd ev - er seen.

*Composite arrangement

B5

D5

G5

E5

F#
⑥
2 fr.

End Rhy. Fig. 2

I'd steal your heart be - fore you ev - er heard a thing.

B5

D5

G5

E5

F#
⑥
2 fr.

I'm an as - sas - sin and I had a job to do.

To Coda

B5

D5

G5

E5

A
⑤
open

Lit - tle did I know that girl was an as - sas - sin too.

Riff A
Gtr. 4

let ring --- | let ring --- | let ring --- | let ring ---

Fill 1
Gtr. 6

(12) 14 12

Bridge

Gtrs. 3 & 4 tacet
G

D

Sud - den - ly I'm in o - ver my head and

Rhy. Fig. 3

Gtr. 5 (clean)

mp

*w/ delay

11 4
0 0
X X
10 3

*Set for dotted eighth note regeneration w/ 1 repeat.

Bm Aadd4

I can hard - ly breathe.

let ring

End Rhy. Fig. 3

7 7 6
0 0 0
X X X
7 5

Gtr. 5: w/ Rhy. Fig. 3 (3 times)

D G

Sud - den - ly I'm float - ing o - ver her bed and

Bm Aadd4

I feel ev - 'ry - thing.

D G

And sud - den - ly I know ex - act - ly what I did,

Bm Aadd4

but I can - not move a thing.

D G

And sud - den - ly I know ex - act - ly what I've done,

Bm Aadd4

and what it's gon - na mean to me, mean to me. I'm gone.

Guitar Solo

Em7add4

Bm(add2)

Aadd2

Gtr. 1

First system of guitar solo notation. The top staff (Gtr. 1) shows a melodic line with a long sustain. The bottom staff (Gtr. 6, distorted) shows a rhythmic pattern with a forte (*f*) dynamic. Fingering and bending instructions are provided for the bottom staff.

*Catch and bend both strings w/ ring finger.

Em7add4

Bm(add2)

Aadd2

Second system of guitar solo notation. The top staff continues the melodic line. The bottom staff shows a complex rhythmic pattern with various bends and fingerings.

**Bend w/ 2nd finger.

Em7add4

Bm(add2)

Aadd2

Third system of guitar solo notation. The top staff continues the melodic line. The bottom staff shows a complex rhythmic pattern with various bends and fingerings.

D.S. al Coda

Gadd2

Aadd2

Fourth system of guitar solo notation. The top staff continues the melodic line. The bottom staff shows a complex rhythmic pattern with various bends and fingerings.

***Bend w/ 2nd finger.

 Coda

Gtr. 3: w/ Rhy. Fig. 2 (2 times)

Gtr. 4

as - sas - sin too.

She's an as - sas - sin.

Riff B

let ring -----

let ring -----

*w/ echo repeats

Gsus2 Esus2 Bsus2 Dsus2

Gtr. 4: w/ Riff B (3 times)

She's an ____ as - sas - sin.

End Riff B

let ring -----

3 5 7 X X X 16 16 16 16
 X X X 12 12 12 12

**As before

Gsus2 Esus2 Bsus2 Dsus2 *** 7 Gsus2 Esus2

She's an as - sas - sin.

***As before

This system continues the musical notation from the first system. It features a treble clef and a key signature of two sharps (F# and C#). The notes are: G4 (half note), E4 (half note), B3 (quarter note), D4 (quarter note), A3 (quarter note), F#3 (quarter note), C#4 (quarter note), and G4 (half note). The lyrics 'She's an as - sas - sin.' are written below the notes. Above the staff, the chord progressions Gsus2, Esus2, Bsus2, Dsus2, and Gsus2 are indicated. Above the final G4 note, there is a double bar line, a key signature change to one sharp (F#), and the number 7. Above the final E4 note, there is a double bar line and the text '***As before'.

She's an as - sas - sin and she had a job to do.

B5

Grtr. 3

P.M.

(cont. in notation)

Grtr. 4

14 16 14 16 14 16 14 16 14 16 14 16 14 16

14 16 14 16 14 16 14 16 14 16 14 16 14 16

Outro

Gtr. 3 Bm

mp
w/ fingers
**w/ delay

**Set for quarter note regeneration w/1 repeat.

Gtr. 4 Riff C

mp
P.M. --- | P.M. --- | P.M. --- | w/ fingers ---
*T

End Riff C

*T = Thumb on 6th string

Gtr. 3 Gtr. 4: w/ Riff C (till end)

mp
w/ fingers

mp
w/ fingers

Begin fade

mp
w/ fingers

Fade out

mp
w/ fingers

CROSSROADS

Words and Music by
Robert Johnson

Intro

Moderately ♩ = 120

Gtr. 1 (dist.)

*A5

f
w/ fingers

*Chord symbols reflect basic harmony.

Verse

3rd time, Gtr. 2: w/ Fill 1

A5

D5

to the cross - roads, _____ fell down on my knees. _
 to the cross - roads, _____ tried to flag a ride.
 you can run; _____ tell my friend Wil - ly

Rhy. Fig. 1

0 2 0 2 0 2 0 3 5 7 5 7 5 7 5 5

A5

Brown... I went down _
 I went down _
 You can run, _

0 2 0 2 0 2 0 3 0 2 0 2 0 2 0 3

D5

to the cross - roads, _____ fell down on my knees. _
 to the cross - roads, _____ tried to flag a ride.
 you can run; _____ tell my friend Wil - ly

5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 8

Fill 1

Gtr. 2

(10)

A5

Brown that I'm Asked No stand -

1. F#m Dadd4

the Lord for mer - cy, said, "Help me if you please."

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

*T T

*T = Thumb on 6th string

A5

2. I went down -

End Rhy. Fig. 1

2. F#m Dadd4

one seemed to know me; ev - 'ry - bod - y passed me by.

let ring - - - - - let ring - - - - -

T T T

A5 N.C.

0 2 0 2 0 2 0 3 $\frac{1}{4}$

Guitar Solo
 Gtr. 1: w/ Rhy. Fig. 1 (2 times)
 A5 D5

Gtr. 2 (dist.)

f
 w/ fingers
 *w/ slight delay

5 7 5 7 5 7 5 5 5 7 5 8 5 7 5 7 6 7

*Set for quarter note regeneration w/ 1 repeat.

A5 D5

7 5 7 5 7 5 8 7 7 5 7 5 2

A5

7 (7) 5 5 X 7 5 7 5 7 5 5 7 7 5 3 5 3 5 7 7

F#m Dadd4

7 5 8 10 8 10 8 10 9 0 8 7 6 7 5 7 5 $\frac{1}{4}$

F#m Dadd4

A5 D.S. al Coda

3. You can run, _____

♩ Coda

F#m D

ing at the cross - roads; I be - lieve I'm sink - ing down. _____

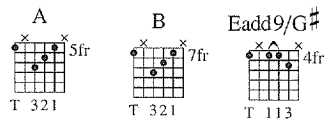
let ring - - - - -

T T

A5

WAR OF MY LIFE

Words and Music by
John Mayer



Intro Moderately ♩ = 120

Gtr. 3 (clean) E A

mf
w/ bkws. delay

T	9	10	10	9	9		10	10	12	9
A	9	9	9	9	9		9	9	9	9
B	9	9	9	9	9		9	9	9	9

Gtr. 2 (clean) Rhy. Fig. 1A

mp
P.M. -----

T								9	9	9	9	9	9	9	9	9	9	9	9	9
A	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
B	11	9	11	9	11	9	11	9	11	9	11	9	11	9	11	9	11	9	11	9

Gtr. 1 (clean) Rhy. Fig. 1

mp
P.M. -----

T								9	9	9	9	9	9	9	9	9	9	9	9	9
A	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
B	11	9	11	9	11	9	11	9	11	9	11	9	11	9	11	9	11	9	11	9
	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

C#m7 F#m7

1. Come out, an -

End Rhy. Fig. 1A

P.M. -----

End Rhy. Fig. 1

P.M. -----

*T T *sim.*

*T = Thumb on 6th string

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

Gtr. 3 tacet

E

A

- gels. — Come out, — ghosts. — Come out, dark -

C#m7

F#m7

- ness; — bring ev - 'ry - one — you know. — I'm not run -

E

A

- ing — and I'm not scared. — I am wait -

C#m7

F#m7

- ing — and well pre - pared. —

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

E

A

I'm in the war — of — my — life, — at the door — of — my — life. —

C#m7 F#m7

Out of time and there's no where to run.

E

2. I got a ham -

Gtr. 2

9 11

Gtr. 1

P.M.

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

E A

mer and a heart of glass. I got - ta know

C#m7 F#m7

right now which walls to smash. I got a pock -

E A

et, got no pills.

Gtr. 4 (clean)

mf
*w/ octaver

*Set for an octave higher.

C#m7

If fear has - n't killed me yet, then noth - ing will.

F#m7

Mm.

Bridge

Gtr. 4 tacet

A

Rhy. Fig. 2

B

Eadd9/G#

Gtr. 1

P.M. - - - - -

All the suf - fer - ing and all the pain.

A

B

End Rhy. Fig. 2

P.M. - - - - -

Nev - er left a name. Oh.

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

E

A

I'm in the war of my life, at the door of my life.

C#m7 F#m7

Out of time and there's no where to run.

E A

I'm in the war of my life, at the core of my life.

C#m7 F#m7

Got no choice but to fight till it's done.

Bridge

Gtr. 1: w/ Rhy. Fig. 2

A B Eadd9/G#

No more suffering, no more pain.

A B

Nev - er a - gain.

Interlude

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

E A

Gtr. 3

Gtr. 4

mp

C#m7 F#m7

1 (12) 9 9 9 9 9 9 9 11 9 11 9 11

Breakdown-Chorus

Gtr. 3 tacet

*E

Amaj9/E

I'm in the war of my life, at the door of my life.

Gtr. 3

(11) 11 11 11

Gtr. 4

5 6 10 11 0 1

**Gtrs. 1 & 2

9 11 0 9 11 0 9 11 0 9 11 0 9 11 0 9 11 0 9 11 0 9 11 0 9 11 0 9 11 0

*Chord symbols reflect overall harmony.

**Composite arrangement

C#m7 B7sus4

Out of time and there's no where to run. Oh.

Gtr. 4

let ring

Gtrs. 1 & 2

P.M. T T sim.

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
Gtr. 4 tacet

E A

I'm in the war of my life; I'm at the core of my life.

C#m7 F#m7

Got no choice but to fight till it's done. So fight on.

Outro

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

E

A

(I _____ won't _____ give _____ Fight on, ev - 'ry - one. I _____ won't _____

C#m7

run. Fight on. _____ Got no _____ choice _____ but _____ to fight I _____ won't _____ stop _____ for

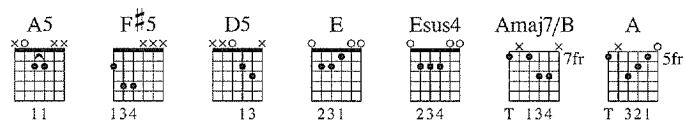
F#m7

an _____ till _____ it's _____ done. _____ Fight on. _____

an - y one.)

EDGE OF DESIRE

Words and Music by
John Mayer



Intro

Moderately ♩ = 136

(Drum fill) E/A Riff A A6 E/A A6

Gtr. 1 (clean)

mf
slight P.M.

*T T T T

TAB

5 7 6 7 4 6 5 7 4 6 4 7 5 7 6 7 4 6 5 7 4 6 4 7

*T = Thumb on 6th string

A/D D6 A/D D6

slight P.M.

T T T T

10 12 11 12 9 11 10 12 9 11 9 12 10 12 11 12 9 11 10 12 9 11 9 12

Bm7 E

Gtr. 2: w/ Riff B

slight P.M.

T T

7 9 7 9 7 9 7 9 6 7 9 9 10 9 9 9 11 9 12 11 9 12

Riff B

Gtr. 2 (clean)

mf
slight P.M.

11 9 12 11

E/A A6 E/A Asus4 A Asus2 End Riff A

slight P.M. -----|

T T T

5 7 6 7 4 6 5 7 4 6 4 7 5 7 6 7 4 7

Verse

1st time, Gtr. 1: w/ Riff A (2 times)
2nd time, Gtr. 1: w/ Riff A (1st 15 meas.)

E/A A6 E/A A6

1. Young and full of _____ run - ning. tell me _____ where _____
young and full of _____ run - ning. all the way _____

A/D D6 A/D D6

_____ has that _____ tak - en of me? _____ Just a great _____
_____ to the edge _____ of de - sire. Stead - y my breath -

Bm7 E

_____ ing si - lent - ly ure eight _____ or ing a ti - ny in - to
I have

Gtr. 2: w/ Riff B

E/A A6 E/A

fin - i - ty? _____ you now.

2nd time, Gtr. 1: w/ Riff D
Asus4 A Asus2

E/A A6 E/A A6

Love is real - ly _____ noth - ing but a dream _____
Wi - red and I'm _____ ti - red; think I'll

A/D D6 A/D D6

_____ that keeps _____ wak - ing me. _____ For all of my _____ try -
sleep in my _____ clothes on the floor. _____ Or may - be this _____ mat -

Riff D
Gtr. 1

slight P.M. -----|

6 7 4 4 7 7

Bm7 E Gtr. 2: w/ Riff B

- ing, we still end up _____ dy - ing. How can _____ it
- tress will spin on its _____ ax - is and find me _____ on

E/A A6 E/A Asus4 A Asus2

be? _____ }
yours. _____ }

Chorus D

Don't say a word, _____ just come o - ver and lie here with

Gtr. 1 Riff C

let ring - _____

9 10 12 11 12 9 10 12 11 12 9 10 12 11 12 9 10 12 11 12

A

me. _____

End Riff C

let ring - _____

6 5 7 7 6 7 6 5 7 7 6 7 6 5 7 7 6 7

Gtr. 1: w/ Riff C (2 1/2 times) D

I'm just a - bout _____ to set _____ fi - re to ev - 'ry - thing I

A D

see. _____ I want you so _____ bad, _____

A

I'll go back on the things I be - lieve. 3

D

There, I just said it. I'm scared you'll for - get a - bout

A

me. 1. 2. So

Gtr. 1

let ring

2.

Riff E

let ring

End Riff E

Interlude

Gtr. 1: w/ Riff E (7 times)

A5

F#5

Gtr. 3 (dist.)

let ring

D5

A5

let ring

(cont. in slashes)

A5

Gr. 3

Gr. 4 (dist.)

f

12

F#5

D5

(12)

12

(12)

(12)

(12)

E

*Gtrs. 1 & 3

Esus4

E

(12)

10

12

12

12

12

*Composite arrangement

Gr. 1: w/ Riff E (4 times)

F#5

Gr. 3

Gr. 4

10

12

14

14

14

1/2

Gr. 5 (dist.)

f

5

7

10

10

10

1

D5
 10 12 14 14 14
 5 7 10 10 10 10

Gtr. 5 tacet
 Gtr. 4
 A5
 hold bend
 12 (12) 10 11 10 10 12 12

12 14 15 12 14 (14) 12

Chorus

Gtr. 1: w/ Riff C (1st 4 meas.)

Gtr. 4 tacet

D5
 Don't say a word; — just come o - ver and lie here with
 Gtr. 4
 17

Riff F

Gtr. 6 (clean)

mf
 let ring
 10 9 7 7 7 10 9 7 7 7 10 9 7 7 7 10 9 7 7 7

Gr. 1: w/ Riff E
A5

me. _____

Gr. 6

let ring - - - - -

'Cause

End Riff F

7 9 9 10 9

7 9 9 10 9

7 9 9 10 9

7 9 9 10 9

Gr. 1: w/ Riff C (1st 4 meas.)
Gr. 6: w/ Riff F (3 times)

D5

The musical score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, with some measures containing rests. Above the staff, there are four diamond-shaped markers, each with a horizontal line extending to the right, indicating specific points in the music. The lyrics 'I'm just about to set fire to ev - 'ry - thing I' are written below the staff, aligned with the notes.

I'm just a - bout _____ to set _____ fi - re to ev - 'ry - thing I

Grtr. 1: w/ Riff E
A5

Grtr. 1: w/ Riff C (1st 4 meas.)
D5

sec. _____

I want _____ you so _____ bad _____

Musical score for the song "I'll go back on the things I believe." The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some phrases slurred together. The lyrics are: "I'll go back on the things I believe." Above the staff, there are three diamond-shaped markers with vertical lines pointing down to specific notes, indicating guitar effects. To the right of the staff, the text "Gtr. 1: w/ Riff E" and "A5" is written, indicating a guitar riff.

Grtr. 1: w/ Riff C (1st 4 meas.)
D5

Amaj7/B

There, I just _____ said _____ it; _____ I'm scared you'll for - get _____


Gr. 1: w/ Riff E
A5

a - bout me.

Outro

Freely

Gr. 1: w/ Riff E (2 times)
Gr. 3 tacet
Gr. 6: w/ Riff F (last 4 meas., 2 times)
A



Gtrs. 1 & 6

Gtrs. 4 & 5

8

14

14

14

12

DO YOU KNOW ME

Words and Music by
John Mayer

Capo V

Intro

Moderately slow ♩ = 80

Amaj9

A₉⁶

Amaj9

A6

Riff A

Gtr. 1 (acous.)

*All music sounds a perfect 4th higher than indicated due to capo. Capoe fret is "0" in tab. (Tab numbers in parentheses are imaginary fret positions located past fretboard.)

**Harp harmonics achieved by lightly touching string w/R.H. index finger at fret indicated in parentheses and plucking w/ thumb (on bridge side of index finger).

Verse

D

1. It's just the strangest thing: I've seen your face somewhere.

Amaj9 A⁹ Amaj9 A⁹

H.H. H.H. H.H. H.H. H.H. H.H.

D

An ear - ly eve - ning dream, a past - life love af - fair.

Amaj9 A⁹ Amaj9 A⁹

Do you know —

H.H. H.H. H.H. H.H. H.H. H.H.

Chorus D/A G/B

me at all?

Riff B

A7add6

Do you know _

End Riff B

D/A

G/B

me at all?

Gtr. 1: w/ Riff A

Amaj9

A⁶

Amaj9

A⁶

Amaj9

A⁶

Amaj9

A⁶

Verse

D

2. In all my rev - el - ry, I thought I felt us there.

Gtr. 1

Amaj9 A⁶ Amaj9 A⁶

H.H. H.H. H.H. H.H. H.H. H.H.

D

A feath - er in my hand, a flow - er in your hair.

Amaj9 A⁶ Amaj9 A⁶

Do you know

Chorus
Gtr. 1: w/ Riff B (1 1/2 times)

D/A G/B

me (Ba ba ba ba ba da. Ba ba ba at all? ba da.

A7add6

Do you know

D/A G/B

me Ba ba ba ba ba da. Ba ba ba at all? ba da.

A7add6

Do you know _

Gtr. 1

0 2 2 4 2 0 4 0 4 2 0 4 2 0 0 2 4

Gtr. 1: w/ Riff B (1 1/2 times)

D/A G/B

me Ba ba ba ba da. Ba ba ba at all? _
ba da. _

A7add6

Do you know _

D/A G/B

me Ba ba ba ba da. Ba ba ba at all? _
ba da.) _

Outro

Amaj9 A⁶ Amaj9 A⁶

H.H. H.H. H.H. H.H. H.H. H.H. H.H.

0 6 6(18) 0 6(18) 0 4(16) 4(16) 0 6 6(18) 0 4 4(16) 4(16)

Amaj9 A⁶ Amaj9 A⁶

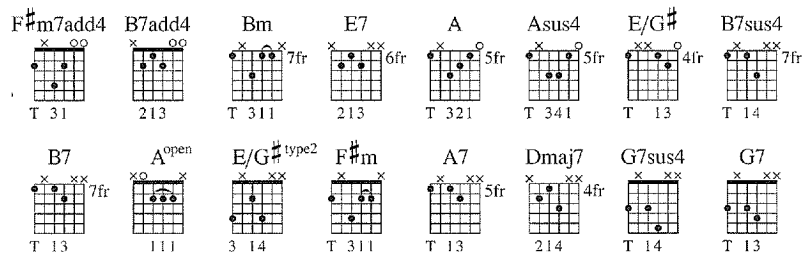
H.H. H.H. H.H. H.H. H.H. H.H. H.H.

0 6 6(18) 0 6(18) 6 4 4(16) 0 4(16) 0 6 6(18) 0 6(18) 0 4 4(16)

*w/ thumb

FRIENDS, LOVERS OR NOTHING

Words and Music by
John Mayer



Intro

Moderately slow ♩ = 68 (♩ = ♩)

Bm E7 D A

Piano arr. for gtr. ——— Gtr. 2 (dist.)

mf *mf* w/ fingers

Gtr. 1 (clean) Rhy. Fig. 1

mf *T

TAB

3 3 0 0 5/7 5 6 4 2 12 11 9 10 12 (12) 10 9 11

4 4 3 3 7 7 7 9 0 5 0 5 0 5 0 5 0

2 2 2 2 7 7 7 9 6 7 6 7 6 7 6 7 6

0 0 0 0 5 5 5 5 5 5 5 5 5 5 5 5 5

*T = Thumb on 6th string; throughout song, Gtr. 1 frets all notes on 6th string w/ thumb (unless otherwise indicated).

B7add4 Bm E7 D A

End Rhy. Fig. 1

TAB

8 12 (12) 10 11 (11) 9 7 7 12 12 10 11 9 10 11 10 (10)

0 0 0 0 0 0 0 7 7 7 7 7 7 0 0 0 0

5 5 5 5 5 5 5 6 6 6 6 6 6 5 5 5 5

7 7 7 7 7 7 7 9 9 9 9 9 9 5 5 5 5

X X X X X X X X X X X X X X X X X

Verse

Gtr. 2 tacet

A

B7add4

1. Now that we _____ are o - ver as _____ the lov - ing kind, _____

Gtr. 1

Rhy. Fig. 2

Bm

E7

D

A

we'll be dream - ing ways _____ to keep _____ the good a - live. _____

B7add4

On - ly when _____ we want _____ is not _____ to com - pro - mise, _____

End Rhy. Fig. 2

Bm E7 D A

I'd be pour - ing tears in - to your dry - ing eyes.

Gtr. 2

Gtr. 1

Rhy. Fill 1

End Rhy. Fill 1

(cont. in slashes)

Chorus

F#m7add4 B7add4

Rhy. Fig. 3

Gtr. 1

Friends, lov - ers or noth - ing;

Gtr. 2

Bm E7 A Asus4 A E/G#

there can on - ly be one.

F#m7add4 Gtr. 2 tacet B7sus4 B7

Friends, lov - ers _____ or noth - ing; _____ there'll nev -

Bm E7 End Rhy. Fig. 3 Gtr. 1: w/ Rhy. Fill 1 D A Gtr. 1: w/ Rhy. Fig. 1

- er be _____ an in - be - tween, _ so give it up. _____

B7add4 Bm E7 D A

2. You

Verse Gtr. 1: w/ Rhy. Fig. 2 A B7add4

whis - per, "Come on o - ver" _____ 'cause you're two drinks in. _____ But

Bm E7 D A

in the morn - ing I _____ will say _____ good - bye a - gain. _____

5/7 4 2 4 2 4

B7add4

Think we'll nev - er fall _____ in - to _____ a jeal - ous game? _____ The

4/6 6 8

Bm E7 D A E/G#

streets are filled _____ with blood _____ of those _____ who felt the same. _____

Gtr. 2

mf let ring - -

5/7 4 6 5 6 4

Gtr. 1

Rhy. Fill 2 End Rhy. Fill 2

7	7	7	7	7	7	9	7	9	0	0	0	0	0	0
7	7	6	7	7	7	7	7	7	0	0	0	0	0	0
X	X	7	7	7	7	7	7	7	X	X	X	X	X	X
7	7	7	7	7	7	9	7	7	5	5	5	5	5	4

Chorus

Gtr. 1: w/ Rhy. Fig. 3

F#m7add4

B7add4

Friends, lov - ers ____ or noth - ing; ____

Gtr. 2

Bm

E7

A

Asus4

A

E/G#

there can on - ly ____ be one. ____

F#m7add4

Gtr. 2 tacet

B7sus4

B7

Friends, lov - ers ____ or noth - ing; ____ there'll nev -

Bm

E7

Gtr. 1: w/ Rhy. Fill 1

D

A

- er be ____ an in - be - tween, _ so give it up. ____

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)

A

B7add4

Gtr. 2

Gtr. 3 (dist.)

Bm

E7

D

A

B7add4

Gtr. 3 tacet
Bm E7 D A E/G#

Gtr. 1: w/ Rhy. Fill 2

Gtr. 2

8va

Chorus

Gtr. 1: w/ Rhy. Fig. 3
F#m7add4

Gtr. 2 tacet
B7add4

Friends, lov - ers ____ or noth - ing; ____

8va

Horns arr. for gtr.

Bm E7 A Asus4 A E/G#

we can real - ly on - ly ev - er be one. ____

Gtr. 2

F#m7add4 Gtr. 2 tacet B7sus4 B7

Friends, lov - ers ____ or noth - ing; ____ we'll nev -

Horns arr. for gtr.

Bm E7 Gtr. 1: w/ Rhy. Fill 1 D A

- er be — the in - be - tween, — so give it up. —

Gtr. 2

2 3 6 6/9 2 4 4 2 (2)/

Gtr. 1: w/ Rhy. Fig. 1 (1st 3 meas.) B7add4

We'll nev -

Gtr. 2 tacet Bm E7 Gtr. 1: w/ *Rhy. Fill 1 D A

- er be — the in - be - tween, — so give it up. —

*Last chord held w/ fermata.

A open Rhy. Fig. 4 E/G# type2 F#m A7 Dmaj7 G7sus4 G7 A open E7 End Rhy. Fig. 4

Gtr. 1

Gtr. 2

2 4 2 4 2 2 3 2 4 2 4 6 4 (4) 6 2 4

Outro

Gtr. 1: w/ Rhy. Fig. 4 (6 3/4 times)

A E/G# F#m A7

An - y - thing _ oth - er than _ yes is no. _ An - y - thing _ oth - er than stay is

2 2/4 2 4 2 2/4 2 4

Dmaj7 G7sus4 G7 A E7

go. _ An - y - thing less than "I love you" is ly - ing. _

1/2 1/2 1 2 4 2 4

Gtr. 2 tacet A E/G# F#m A7

An - y - thing _ oth - er than _ yes is no. _ An - y - thing _ oth - er than stay is

Gtr. 4 (dist.)

mf
w/ fingers

12 12 10 11 10 12 12 10 11

Riff A

Gtr. 3

12 12 10 10

Dmaj7 G7sus4 G7 A E7

go. — An - y - thing less than "I love you" is ly - ing. —

10 11 9 6 12 12 10 12 12 12 12 12 12 12 (12) 10 11

1/2 hold bend sim.

End Riff A

Gtr. 3: w/ Riff A (4 3/4 times) A E/G# Gtr. 4: tacet F#m A7

An - y - thing oth - er than yes is no. — An - y - thing oth - er than stay is
(Yeah, yeah, yeah. Yeah, yeah, yeah.)

*Gtr. 5 (dist.) mf Gtr. 5

Gtr. 4: divisi

12/10 12 10 12 10 12 10 13 10 13 10 9/11 12 10 12 10 13 10

*w/ fingers **Gtr. 5 to left of slash in tab.

Dmaj7 G7sus4 G7 A E7

go. — An - y - thing less than "I love you" is ly - ing. —
Yeah, yeah, yeah, yeah.

12 12 (12) 10 12 10 12 8 5 7 8 5 5 7 6 8 9 9 7 5 7/9 8 9 7 5 7/9 8 9 7 5

1/2 1/4

A
* Voc. Fig. 1

E/G#

An - y - thing oth - er than yes is
Yeah, yeah, yeah.

*Refers to upstemmed voc. only.

F#m

A7

Dmaj7

G7sus4

G7

no. An - y - thing oth - er than stay is go. An - y - thing less than "I love you" is
Yeah, yeah, yeah.

A

E7

End Voc. Fig. 1

Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)
A

E/G#

ly - ing. An - y - thing oth - er than yes is
yeah.)

F#m

A7

Dmaj7

G7sus4

G7

no. An - y - thing oth - er than stay is go. An - y - thing less than "I love you" is

A E7 A E/G#

ly - ing. _____ An - y - thing - oth - er than - yes is

F#m A7 Dmaj7 G7sus4 G7

no. _____ An - y - thing - oth - er than stay is go. _____ An - y - thing less than "I love you" is

A E7 A E/G#

ly - ing. _____ An - y - thing - oth - er than - yes is

let ring - - -

F#m A7 Dmaj7 G7sus4 G7

no. — An - y - thing — oth - er than stay is go. — An - y - thing less than "I love you" is

Gtr. 5 tacet A open

Gtr. 1

E7

ly - ing. —

Gtr. 2

Gtr. 3

Gtr. 3 tacet

N.C.

Gtr. 2

P.M. P.M. P.M. let ring -----

Begin fade

Fade out

P.M. P.M.

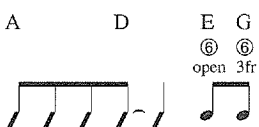
Guitar Notation Legend

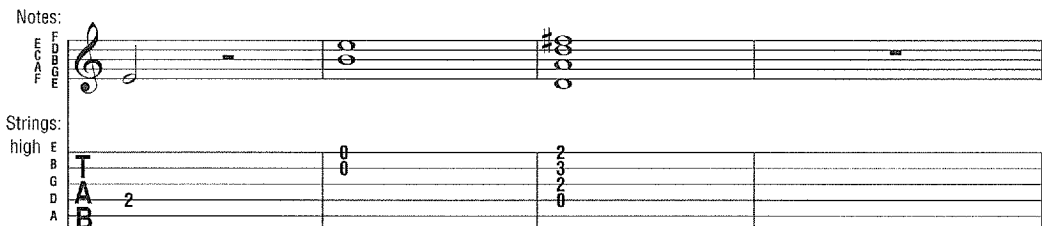
Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

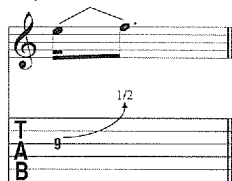
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: 

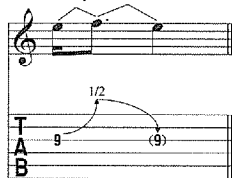
Strings: 

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

HALF-STEP BEND: Strike the note and bend up 1/2 step.



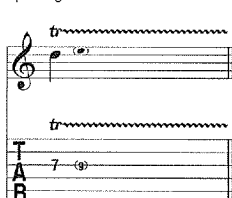
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



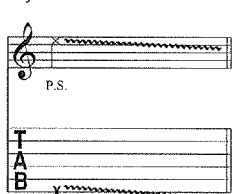
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



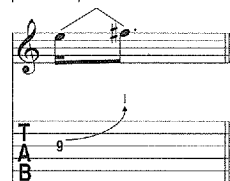
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



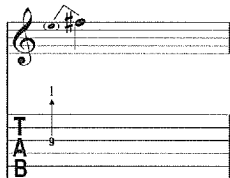
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



WHOLE-STEP BEND: Strike the note and bend up one step.



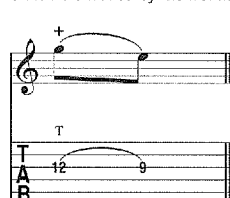
PRE-BEND: Bend the note as indicated, then strike it.



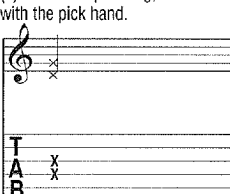
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



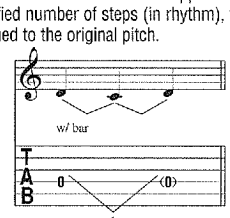
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



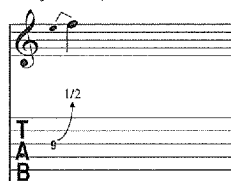
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



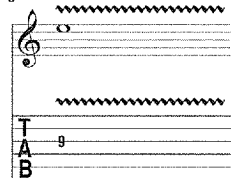
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



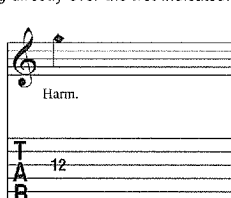
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



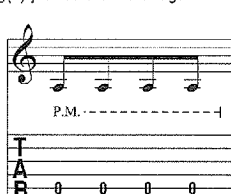
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



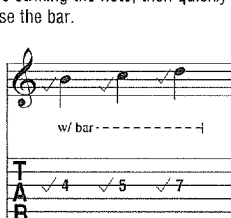
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



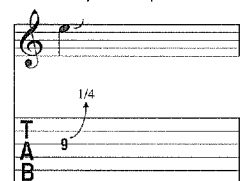
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



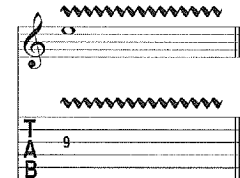
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



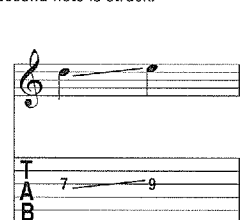
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



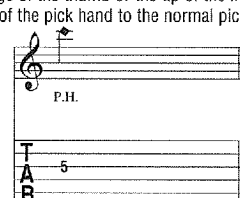
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



SHIFT SLIDE: Same as legato slide, except the second note is struck.



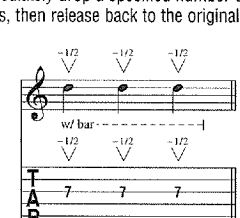
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



RAKE: Drag the pick across the strings indicated with a single motion.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



HEARTBREAK WARFARE
ALL WE EVER DO IS SAY GOODBYE
HALF OF MY HEART
WHO SAYS
PERFECTLY LONELY
ASSASSIN
CROSSROADS
WAR OF MY LIFE
EDGE OF DESIRE
DO YOU KNOW ME
FRIENDS, LOVERS OR NOTHING

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